

CAMEOS
AND
INSPIRATION JEWELLERY



By
EDWARD GOOD







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CAMEOS

and

Inspiration Jewellery

WITH 62 ILLUSTRATIONS

"A thing of beauty is a joy for ever."

KEATS.

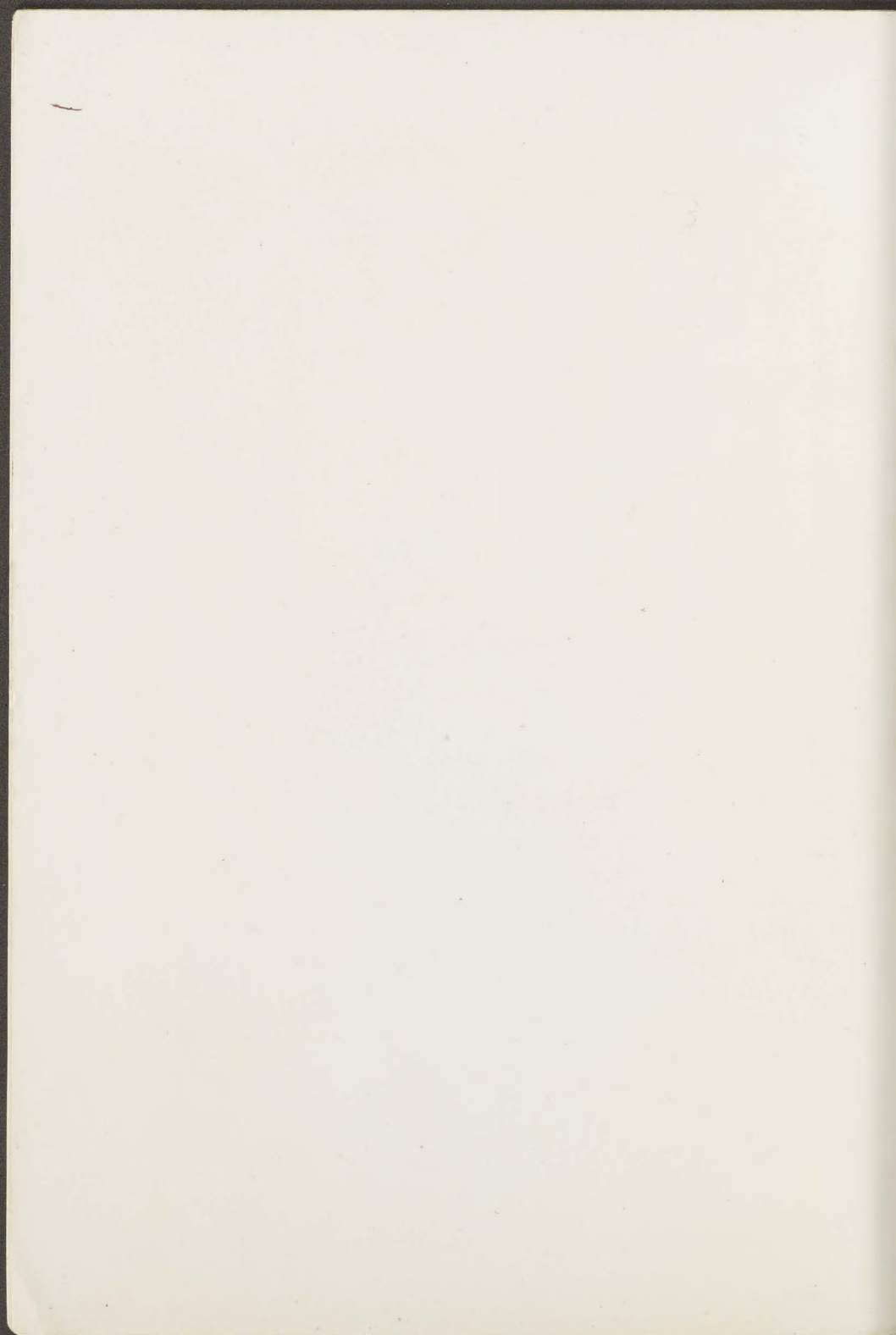


By
EDWARD GOOD
"Cameo Corner"
1, NEW OXFORD STREET
London, W.C.
1914

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CAMEOS



CHAPTER I.

THE ART OF COLLECTING.

THE art of collecting is probably almost as old as the world. Even in prehistoric ages there was undoubtedly the desire to acquire objects which were of rude beauty, and workable stones such as quartz, jasper, and flint were sought after by the aborigines. There were craftsmen and artists in ancient Peru and Mexico, and wonderful things have been made and treasured for their beauty of colour or form by early man.

Otis T. Mason, in his fascinating work on "The Origin of Invention," speaks of "the wonderful dishes and objects of art which were made by the ancient Americans from shells which touched their fancy by their beauty of colour."

Much beautiful primitive pottery is existent to-day, wonderful carvings in wood have come down to us from ancient Indian tribes, embroidery even was a savage art, engraving on various materials was practised long before men began to become civilised or the historian had learned to write; even museums were in existence many years before the Christian era.

The spirit of collecting permeates all countries and all peoples. "Though you may never have shot or hunted," says Sir J. H. Yoxall, "when you begin to collect you begin to understand the pleasures of the chase: the searching in likely places, the spotting the game, the keen, patient following up, and the kill. There is delight in the mere hunt and search even when you do not buy."

Unfortunately the modern collector does not always collect things which appeal to one's sense of beauty. As long as they are

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rare or fashionable he is happy. Such articles may be of no intrinsic value, they may offend the eye by their clumsy outlines or garish colourings. Yet the collector who has fixed his mind upon acquiring what, for the time being, other people also appear to want, will spend time and money and exhaust his energies upon his momentary craze.

From my own point of view, the art of collecting should not only be a liberal education in itself, it should also have as its object the training of the imagination and the satisfaction of one's love of the beautiful. Collectors can best turn their hobby to advantage by acquiring possessions which will be of joy, interest, and value to themselves and more so to posterity.

Now the object of my endeavour in this little book is to illustrate the beauty of collecting and wearing the genuine article, and to convince the reader that Old Cameos and Inspiration Jewellery are great works of art, and for the present within the reach of all.

Taking the cameo first, I am bound to say that in its whole history it has never been fully appreciated. This most difficult art of miniature sculpture work seems to have escaped the attention of art students. Whereas libraries full have been written about china, pictures, stamps and coins, very few English books indeed can be found on the subject of cameos.

Though there is hardly a museum, public or private, without a few specimens of them, and though one may find here and there a cameo collector and admirer, yet there seems to be from time immemorial a conspiracy of silence about its existence. Why is it so? Why has it been kept in the background? Why we find occasionally in the papers, for instance, a farthing of Charles I was sold at Christie's for 175 guineas, or a rare stamp realised double that amount, and we seldom find mention about rare old cameos, surpasses my comprehension? I suppose the fates would have it so. Now my aim is to popularise the charming art of the cameo until the time comes when cameos come into their own, not as mere old-fashioned, grandmotherly picture brooches, but as works of art of the highest calibre and esteem.

CHAPTER II.

THE CHARM OF THE CAMEO.

THE few cameos illustrated here, being selected from my large stock of about 8,000, can only furnish the reader with an approximate idea of their splendour in the real thing; for their high relief, undercut and sweet natural colours, accompanied by the exquisite old goldsmith's handiwork in their settings, one must examine them, I may say, in real life, and very lifelike they are!

The craftsmanship of some is so wavy and dreamy that photography has not reached that perfection to reproduce them well. For instance, the cameo on the cover, depicting Aurora the Goddess of Morning and Light driving the chariot, is impossible to reproduce, less still to describe. There is so much life and spirit in that subject, the colour is so sublime, and, mounted in a fine old gold and enamelled setting, one can hardly imagine a cameo like this without seeing it.

Cast your eyes for one moment, or half-an-hour, to Cameo No. 1, which is reproduced, as all others, except No. 31, to the exact dimensions. Now this particular cameo represents the Triumph of Ceres, carved and signed by Lamont about the early part of the nineteenth century, is unusually rich in design, having twenty-four figures scattered with roses, and a fine perspective. In the original old gold and enamelled setting this, like hundreds of others in my collection, cannot be duplicated for love or money.

No. 2 Cameo is carved in real sardonyx. Head of Apollo; has a soft pink background in the original mount; is also a good specimen of this art. No. 3 Cameo is exceptionally wonderful in its four natural layers in real sardonyx. It represents Ariadne. Beautifully designed and executed, perfection itself in every detail. The classic position and expression of the face, the knowledge and utilisation of the material puts it amongst the very best in my possession.

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Though most stone cameos do not possess the softness and delicacy of fine shell cameos, yet a large minority of precious and semi-precious stone cameos are very graceful, and must certainly be ranged above the shell cameo, or, as a matter of fact, above most works of art, because it is only in the fine stone cameo you get indestructibility, natural beauty, and exquisite craftsmanship. As Cyril Devonport, F.S.A., says in his standard book on Cameos* (page 19): "In regard to cameo portraiture in onyx, if there can be any certainty as to the person represented it is always most valuable because of its marvellous quality of permanence in the material in which it is cut. No existing form of portraiture is so strong and at the same time so delicate and beautiful as that to be found on a first-rate antique onyx cameo. Such portraits were cut by masters in their art, and are comparable with the finest art of any age or executed in any medium.

"A coin, however finely cut, cannot compare with a fine cameo, because at best it is only stamped, it has no master's touch upon it, and the exquisite beauty of the stone is wanting. Also there may be many specimens of the coin undistinguishable one from the other; but the cameo is unique.

"Ordinary sculpture compared to such a gem appears coarse, and no painting except the very crude wax encaustic has anything approaching the lasting qualities of an engraved gem.

"Antique cameos, if not actually broken, are nearly always in perfect good condition in all material particulars. Indeed, it may be said that, short of being hammered to pieces or broken by a fall, there are few things made by mankind which will retain their original surface, colour, and beauty longer than a cut or engraved gem. Time alone affects them but little, if at all. A thousand years more or less leave no trace either on the polished surface or in the delicate colour layers."

The preceding extract, coming as it does from the British Museum authority, speaks volumes. Any further comment on my part would be superfluous, so shall just invite the reader to peruse the next chapter on the effect of the cameo on the wearer.

* I have a few dozen copies, 5s. bound, 3s. 9d. unbound.



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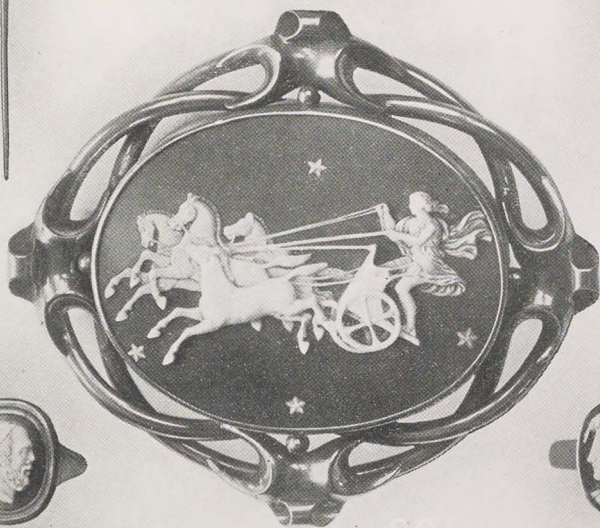
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CHAPTER III.

THE EFFECT OF THE COMEIO.

AMONGST the thousands of mythological, classical, and historical subjects which the artists of old depicted on cameos, one can always find a cameo that is a true expression of one's mood of thought and inner soul. Once you get one you really like, the attachment to it is almost human. After all, what is the old mythology if not the mirror of life and death, love and disappointment of our natural prehistoric forefathers?

A lady only told me the other day a friend of hers lost a cameo some time ago, and "*she is not the same since.*" That is truly the spirit the cameo creates on the women with the artistic sentiment.

Only that class of jewellery which is an expression of one's personality is suitable for personal adornment. You generally find a lady with a beautiful cameo brooch pendant or ring very happy with her surroundings.

A woman may have several diamond rings on her "legal" finger, yet a pretty little cameo ring on her little finger or a large cameo ring on her first or centre finger is imperative for a tasteful effect.



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Cameos being so unique, and no two absolutely alike, and representing as they do the great skill of the artists and taste of the wearer, it is only logical that their effect should be more striking than mere precious stone jewellery, which in some cases only represents wealth.

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The same argument is applicable, and the contrast visible, in a gentleman's manufactured pin or heavy gold signet ring on the one hand, while on the other hand you will notice the superiority of a fine old cameo or intaglio seal ring or cameo tie pin.



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CHAPTER IV.

THE FUTURE OF THE CAMEO.

“THE good old days ” of individuality in the production of things have passed (to return again—I believe in the near future—under different circumstances). Even the class of people that abhor anything “ old-fashioned ” and look up the very latest in jewellery as in dress, even these people will admit that *bijouterie* of the past had the hall-mark of the artist stamped on it in every detail.

The artist of bygone days understood his profession thoroughly, and took pride in it. He was always original. He might have copied sometimes, but never imitated. Wealthy patrons of art have appreciated their contemporary artists and remunerated them handsomely for their labours.

In the last half-century we witness a great change, and we have to thank machinery and divisional labour for it. Nowadays so-called art jewellery is produced by the million, for the million, in the interest of the million. To compare the old with the new is like comparing the architecture of St. Paul's Cathedral to a City factory.

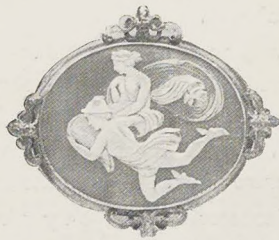
The modern manufacturer studies only the market, and the annual balance sheet. He will flood the world with imitations and adulterations to gain his object. Consequently we see all around us the other extreme—people disgusted with everything modern, even if it happens to be well made, and the article they require, yet being modern they “ won't have it as a gift.” They will collect and pay, without discretion, big prices, but “ it must be old.” So much so that modern artists, the few there are, are not rewarded as they should be by the present generation. Many a genius would be better off dead than alive.

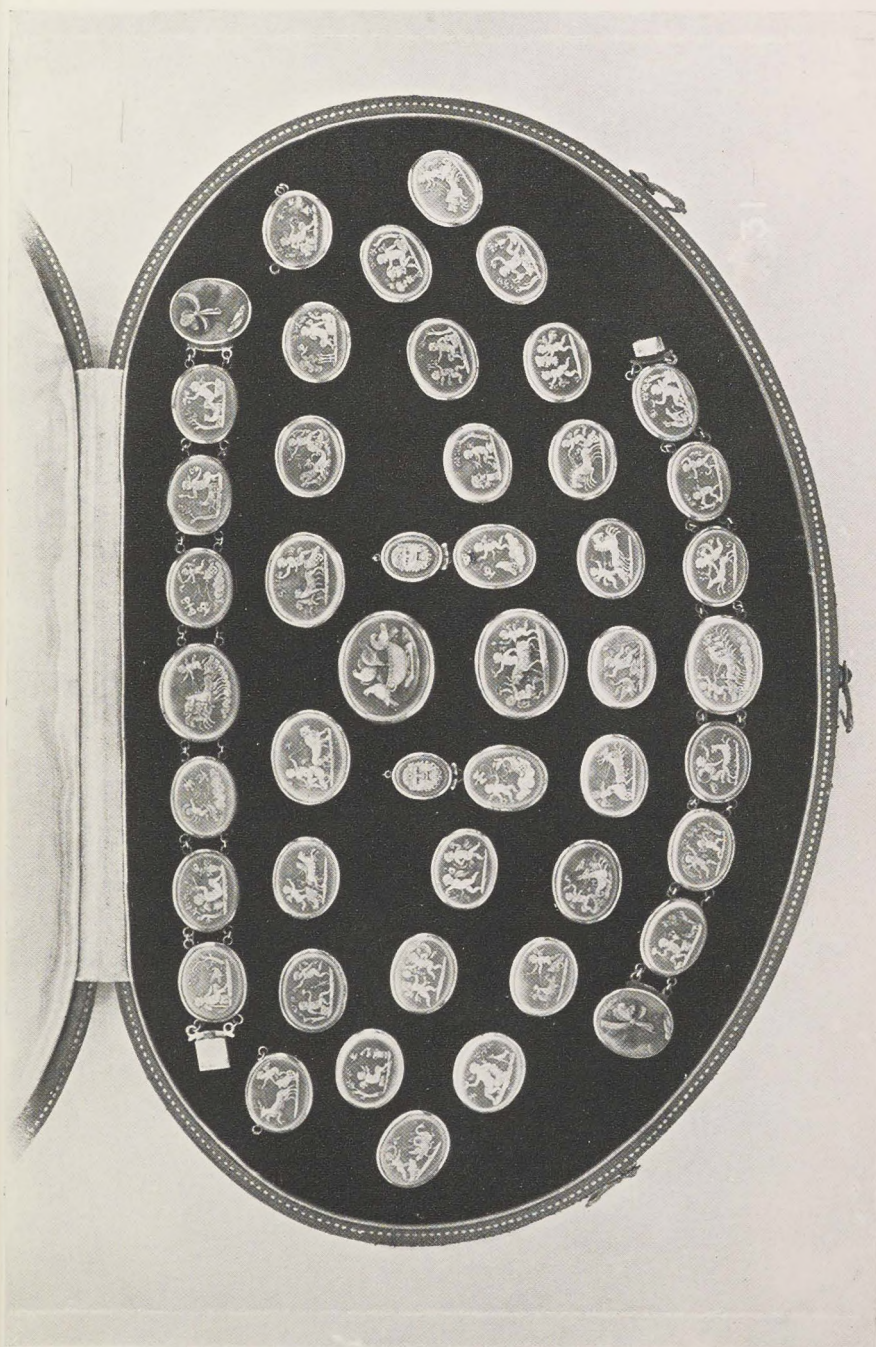
It is really time, as has been suggested, there should be a Minister of Art in the Cabinet, with a ministerial salary, to cultivate and regulate the people's tastes in the right direction and to discourage trumpery modern productions.

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Ministers of peaceful and sublime arts would repay Society just as much as Ministers of Trade and War, and much more than Ministers of Finance.

Coming back to cameos, I am speaking from experience when I say that the present revival of the cameo is not due so much to its fashion as to the realisation of its unique art, charm, and effect. Therefore the idea is erroneous that cameos will again go out of fashion and lose their value. What I can see is they will speedily increase in value, and will be ranged amongst the greatest of arts. The demand will soon be greater than the supply. The modern machine-made product nobody will have, with the result that new artists will arise, and cameo cutting will flourish again like it did in ancient Greece. The cameo artists of the future will be influenced by the ideals and temperaments of the generations to come, and engrave the people's thoughts on imperishable stone.





The only cameos in this booklet reduced in size.





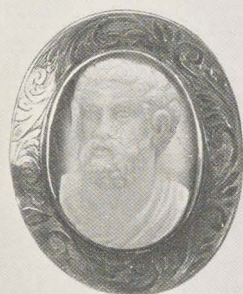
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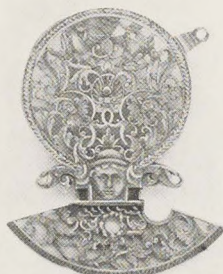




THE
HISTORY AND MYSTERY
OF
INSPIRATION
JEWELLERY



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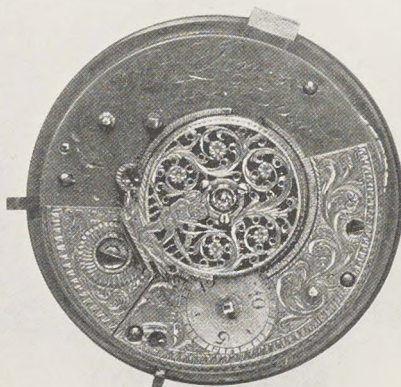
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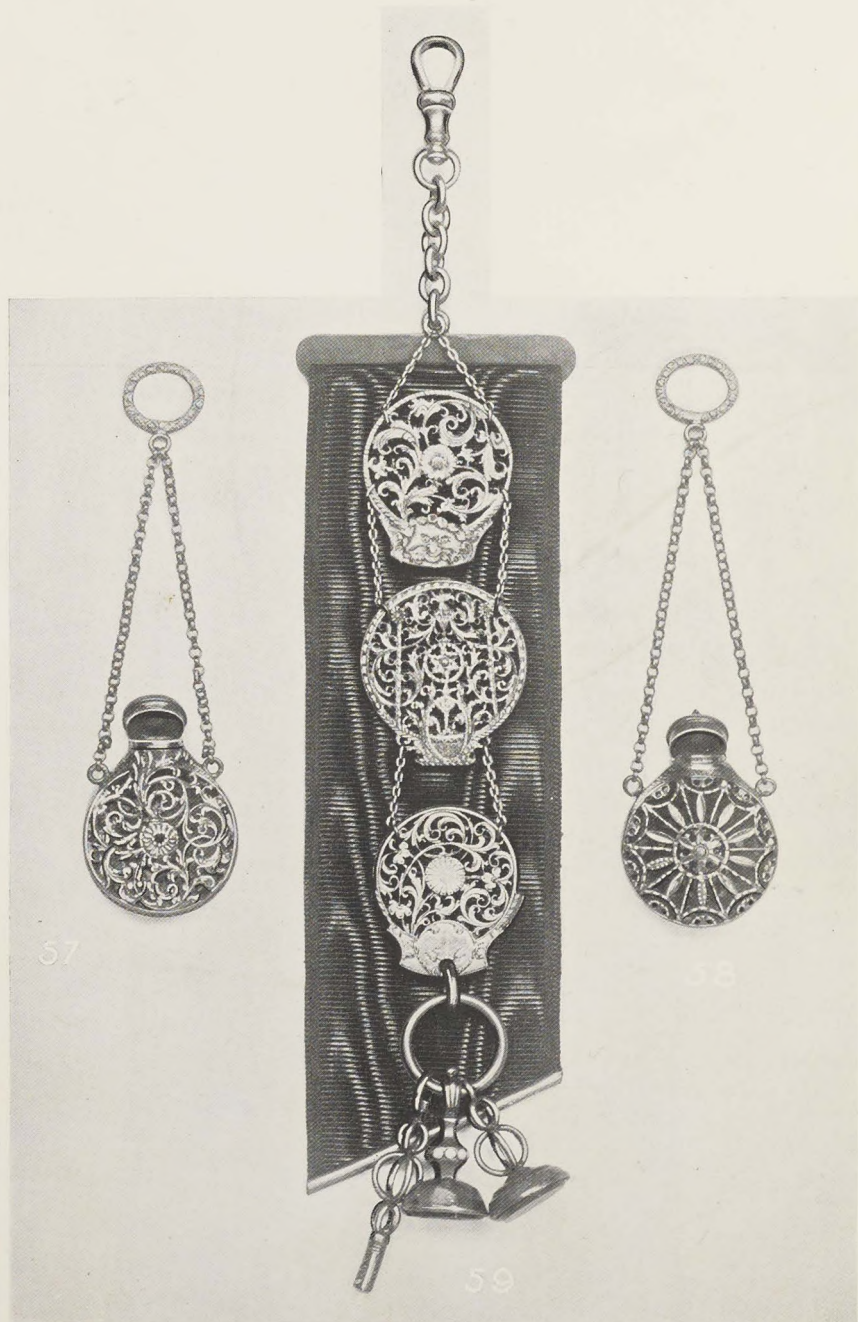
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CHAPTER V.

THE HISTORY OF THE WATCH-CKOCK.

"I frown the while, and perchance wind up my watch
or play with some rich jewel."

—*Shakespeare's "Twelfth Night."*

FROM the fifteenth to the early nineteenth century watch-making was a skilful art of national importance and recognition. Many of the makers were great astronomers, philosophers, and mathematicians. Thomas Tompion and "Honest" George Graham, those great seventeenth century watch and clock-makers, were interred in Westminster Abbey with the following inscription on their tombstone: "Whose curious inventions do honour to ye British genius, whose accurate performances are ye standard of mechanic skill."

England has produced some of the most eminent horologists in the world and took pride in them. Englishmen excelled the Continental makers as far as the internal decorations and durability were concerned. In external effect one usually finds the French prettier, but the English inner mechanism is always finer. I suppose we can put it down to the national characteristics of the two peoples. The making of a watch was a labour of love, the wearing of a watch was a proof of gentility. Now then! the most beautiful piece of the whole watch was the watch-cock, that is, the bracket that covers and protects the balance-wheel. The designing, piercing, chasing, and engraving is generally of the very finest that human ingenuity has ever produced in metals. The earliest watch-cocks were plain, but they soon began to decorate them. As F. J. Britten, in his great work, "Old Clocks and Watches and their Makers" (page 527), says: "The first of the cocks were probably quite plain, but so prominent a feature of the movement speedily became an object of enrichment. At the early seventeenth century the foot was wide, but its outer edge was curved, and would not correspond with the outline of the plate to which it would be screwed. At 1700 the outside of the

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foot followed the curve of the plate. At 1720 cocks with solid feet were made, though the pierced variety is met with till about 1770. The jewelled centre dates from about 1770, with the military emblems from 1780. The beautiful pierced work was unable to withstand the utilitarian spirit of the nineteenth century, though it died hard."

CHAPTER VI.

THE MYSTERY.

THE effect at a distance, of the watch-cock is as of a fine Oriental specimen piece. Many people, not knowing what their forefathers were capable of doing, I have heard remark, "It looks very mysterious. Is it Chinese, Indian, or Persian? What is it?" But close examination soon reveals its European origin, because they are so perfect in detail. Every technical art school ought to have a little exhibition of them, as they are so rich in design. Some are of dignified types with classic heads, or charming figures of cupids, while a large number of them have grotesque faces cleverly portrayed. Others have delicate lace trceries, while some denote historical episodes. Many represent the charms of music, heraldic symbols, flowers, birds, &c. Occasionally one finds an enamelled one or a silver one, but lately these have become scarce.

Fortunately they were not made of pure gold, as very few would have survived. The melting-pot, where all the beautiful Renaissance jewellery has gone to, would have been their destination. They were made of pinchbeck (a kind of "fire gilding" mixed with mercury, which wears like gold). Acts of vandalism have been committed in the past. Thousands of these fine works of art have been destroyed to extract the little gold from them. How many would have been left had they been solid gold?

If the general public knew more about them, it would have been impossible for me to collect 15,000 antique watches, movements, and cocks in a few years, but the expert art critics were too busy with more fashionable arts. When this becomes fashionable, like papier mâché and silhouettes, even the professional critics, with all their eloquence and skill, will find difficulty in exaggerating the interest and charm of the watch-cock from the technical as well as from the artistic point of view.

CHAPTER VII.

INSPIRATION JEWELLERY.

OF course every one is not in a position to collect antique watches or watch-cocks as a hobby. There are, however, few people who will not desire to possess a watch-cock in the form of a beautiful piece of jewellery. Anticipating this, I have designed several articles of adornment which I believe will be irresistible to all lovers of the artistic.

I feel not the slightest shame in crying my own wares, because, frankly speaking, it is a delight to be able to bring a little of one's own ingenuity into collaboration with the originality of our great predecessors.

The watch-cock has sometimes been used to form necklaces. These, I confess, do not especially appeal to me, as they are somewhat stiff in character; being made of too many, each one loses its individuality. I bought up all I could get of these necklaces for the purpose of making my inspiration jewellery out of them.

First came the fob chain, suitable for lady or gentleman. Each fob is composed of three cocks of different periods, so that it certainly makes an interesting and ideal chain when connected with a good modern timekeeper.

Then the scent charm, which is composed of two watch-cocks slightly curved and fused together, and suspended by a neat gold chain, is very charming in the full meaning of the word.

One day last year "Juno," the clever writer of *The Gentlewoman*, said to me, "Don't you think they would make handsome filigree rings?" Well, the idea struck me as lightning.



Cameos and Inspiration Jewellery

"What an inspiration," I thought, and forthwith commenced making exquisite rings of these dormant pieces of art, and named them "Inspiration verge rings."



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Illustration No. 61 is of a Mystery ring. This I brought out early this year, and is quite a success. The reader will notice a little back door; this works on a hinge. It forms a secret box when the door is closed. A piece of cotton wool or sponge with one's favourite perfume placed inside makes a useful scent ring. If, say, blue cotton wool is inserted, the ring looks like blue enamelled. The secret box can also be utilised for a photograph, a lock of hair, or even a miniature love-letter.

The watch-cock in itself is such an inspiring *objet d'art* that I have no doubt it will by and bye suggest other forms of artistic adornment, and if any reader should be inspired with a new idea in this direction I hope he or she will give me the benefit of it so that I may enlarge my stock of *Inspiration Jewellery*.

PRICE LIST OF ILLUSTRATED ARTICLES.



				£	s.	d.
	Cameo on cover, described in Chapter II	..	..	12	0	0
I.	„ described in Chapter II	..	..	14	0	0
2.	„ „ „	..	..	5	0	0
3.	„ „ „	..	..	12	12	0
4.	Unset, highly polished Onyx of "Queen Elizabeth," perfect in details	..	..	4	10	0
5 & 6.	Pair of Onyx Cameos, suitable for Ear-rings	..	..	1	10	0
7 & 8.	„ Sardonyx Cameos, suitable for Ear-rings	..	..	1	12	6
9.	Rare Cornelian Cameo, carved in very high relief, signed by Sterlini, "Mars and the Chariot of Victory"	..	..	20	0	0
10.	"Hercules," Sardonyx in three layers	..	..	1	15	0
11.	Beautiful and perfect Sardonyx Cameo	..	..	3	10	0
12.	"Juno," well carved in Sardonyx	..	..	2	0	0
13.	Sweetly cut Cameo, in three layers, original pure gold setting	..	..	2	12	6
14.	Shell Cameo, 15-carat old gold mount	..	..	2	0	0
15.	Unique Onyx Tie-pin, set with rose diamonds, probably Renaissance	..	..	2	5	0
16.	Mid-Victorian Pin and gold setting	..	..	0	12	6
17.	Clearly cut Cameo, in 15-carat old gold mount	..	..	3	0	0
18.	Antique Agate Cameo Ring	..	..	2	10	0
19.	Old Cameo, in new 9-carat gold setting	..	..	0	17	6
20.	Wonderfully perfect Shell Cameo, in the 18-carat gold setting, represents "Aurora"	..	..	6	10	0
21.	"The Warrior's Farewell," in a gold setting	..	..	3	10	0
22.	Sardonyx Cameo Pin of "Homer"	..	..	1	0	0
23.	Beautiful Onyx Cameo Ring, in 18-carat gold	..	..	3	0	0
24.	Artistic Onyx Tie-pin, in gold	..	..	0	15	0
25.	Fine Classic Cameo, in gold mount	..	..	3	3	0
26.	"Britannia," Onyx Cameo and 9-carat gold	..	..	1	2	6
27.	Antique Cornelian Intaglio Ring, original mount	..	..	2	10	0
28.	Rare Stone Cameo, in three layers, green background, "Quadruple Mask," original antique mount	..	..	4	10	0

Cameos and Inspiration Jewellery

PRICE LIST—*Continued.*

	<i>£</i>	<i>s.</i>	<i>d.</i>
29. Sardonyx Cameo Tie-pin, 15-carat gold mount ..	0	17	6
30. "Mercury Flying with Venus," gold setting ..	1	10	0
31. This Set of 47 Cameos should be ranged amongst the finest in existence, as the four layers and crafts- manship of each one are simply wonderful ..	85	0	0
32. "Juno with Cupid," pinchbeck mount	0	17	6
33. Exquisite Cameo, in 9-carat setting	2	10	0
34. Pink Sardonyx, pure gold Pendant	2	15	0
35. "Homer," Antique Stone Cameo, old gold chased setting	2	5	0
36. Artistic Cameo, pinchbeck setting	1	2	6
37. 18th Century French Cameo, "Venus and Pan," modern gilt mount	1	15	0
38. Finely carved "Cupid," in old gold setting ..	1	2	6
39. "Minerva and Æsis," carved in four layers, a rare specimen of the art, in 18-carat setting	5	0	0
40. Pink Sardonyx Pendant, in gold, unique	2	10	0
41. "Bacchante," finely carved Cameo and original gold setting	4	10	0
42. Onyx Cameo Ring, real pearls and 15-carat gold ..	2	7	6
43 & 44. A Pair of Ear-rings, "Goddesses of Music and Dance"	3	0	0
45. "Jupiter and the Muses," exceptionally fine Cameo in 18-carat light setting	3	15	0
46. Beautiful Necklace, various Mythological subjects, pure gold mounts	15	0	0
47. "The Toilet of Venus," very rare Renaissance Stone Cameo of four layers in original gold mount ..	25	0	0
<i>Thousands of old Cameos in stock from 1s. to £1, ALL carved in the stone or shell. Modern, or stuck-on ones, even if old, not stocked.</i>			
48. Old Verge Movement, complete	0	5	0
49. Uncommon Watch-cock	0	2	6
50. 17th Century Silver one, rare	1	0	0

Cameos and Inspiration Jewellery

PRICE LIST—*continued.*

						£	s.	d.
51.	18th Century Watch-cock, rare design	..	..	..	..	0	3	6
52.	" " "	..	..	..	..	0	5	0
53.	" " uncommon	..	..	..	..	0	2	0
54.	" " original diamond	..	..	..	..	0	5	0
55.	17th Century one	..	..	..	..	0	7	6
56.	Very lacy	..	..	..	..	0	3	0
57.	Inspiration Scent Charm	..	..	..	..	0	8	0
58.	" " with diamond	..	..	..	..	0	10	0
59.	" Fob Chain, without seals..	..	..	..	..	0	12	0
60.	" Ring, gold-mounted	..	..	..	..	0	6	6
61.	" Mystery Ring, gold-mounted	..	..	..	..	0	15	0

A collection of 50 Watch-cocks to represent its whole history, framed under glass, complete, £5.

ONE WORD MORE



It may interest some to know that I have
AN EXTENSIVE STOCK OF
ANTIQUE BEADS :
AMBER, CORAL, ONYX, JET, IVORY,
CORNELIAN, JASPER, etc

Also a whole Collection of
ANTIQUE FOIL-STONE GLASS
suitable for Buttons, etc.

As well as a large Stock of
SECOND-HAND AND ANTIQUE
JEWELLERY AND ODDMENTS.

E. G.

PRESS EXTRACTS



The Goldsmiths' Review, March 28th, 1914.

AT No. 1, New Oxford Street, which is aptly termed "Cameo Corner," may be found the finest collection of real old cameos in the trade. Many thousands of beautiful historical and classical subjects in their original old gold and pinchbeck settings were shown us.

The real old cameo cut by the great artist is now so much in demand that members of the trade will appreciate the convenience of so large a stock to choose from.

Mr. Good is prepared to send on approval a selection of his stock or to match any cameo, if possible.

The Gentlewoman, May 9th, 1914.

Cameos and Curios.

THE who has a taste for the exquisite art of the cameo should certainly visit 1, New Oxford Street. Mr. Edward Good is one of the foremost collectors of cameos of the present day, and his shop has come to be known as "Cameo Corner," from its situation at the forking of New Oxford Street with a side turning. So varied is Mr. Good's collection of cameos that it is always possible to get something at a very moderate price. The birthday present that must not exceed a few shillings may mean a gift with the unique value of a cameo (a brooch, a pendant, a scarf-pin, a ring, a bracelet, &c.) if bought at 1, New Oxford Street, where we may also find in the verge ring another remarkable feature of interest. Mr. Good has collected practically all the old verges on the market, and is making of these most beautiful rings, tiny and exquisitely dainty scent bottles to hang on a neck chain, shoe buckles, &c. These also make acceptable birthday presents, starting from a very moderate price (6s. 6d., 15s., &c.). Mr. Good will send either cameos or verge rings on approval, but his place is well worth a visit, so many rarities are to be seen there.

The Goldsmiths' Review, June 6th, 1914.

Antiques.

THE popularity of mummies is due to the fact that they are antiques and nothing but antiques. We may state without hesitation that if an attempt were made to bring mummies into vogue again, they would cease to be objects of interest to the public, and become merely repulsive. Even the person who, after staring at a mummy in the British Museum, observed that "they git 'em up very real nowa-days," would admit that, although they were probably all fakes, no one suggested that they were still articles of common use. The great interest they arouse, therefore, in the minds of people is owing to the fact that they are essentially out of date. One might name several of that class of "antique."

The other class of antiques, however, is that of those objects which are sought because of their intrinsic value, such as their skilful workmanship or their artistic merit. We know of no branch of historic art which better exemplifies this class than cameos; and our opinion in this respect was greatly strengthened recently by a visit to the premises of Edward Good, of Cameo Corner, 1, New Oxford Street, W. We are convinced that the charm of the cameo is coming again to be realised, and there are not wanting signs that this most beautiful art is gradually winning back the place of importance which it used to hold in the days when craftsmanship was wanted, and which it so richly deserves.

PRESS EXTRACTS—*Continued.*

Mr. Good tells us it is his ambition to see the revival of the art of cameo-cutting and we cannot but agree with him that there is every probability of this coming to pass; and, moreover, that now is the time for it. People are continually asking him, he says, if he can cut portraits; and this has led him to form an opinion with which we heartily concur—namely, that cameo-cutting is an art which the public want, and which would become extremely popular. One has only to consider the chief characteristics of cameos to agree with this. For there is no doubt whatever that to the public, whether they are cultured and artistic or not, the two most popular kinds of property are things to wear and things that have a personal interest. In a cameo portrait one gets both of these. The whole human race will always patronise photography until it gets something better, not necessarily because it thinks that a photograph is beautiful to look at, but because it happens to be of some person or place they know. Thus they prize it, and buy, according to their means, the best locket or frame they can afford. For this reason, we venture to assert that if the public were only offered the opportunity they would undoubtedly patronise an industry which would provide them with a small, neat portrait of their wife, child, or beloved, carved in relief, and in the form of a brooch, locket, pendant or tie-pin. Some men might even like to carry about the profiles of two pairs of twins on his cuff-links. For the peculiar nature of a cameo is important. Many people prefer the more tangible nature of sculpture to the flat surface of a picture; they like something that is solid—that they can feel, because it seems more live than the usual pictorial representation. There is nothing more pleasing to the touch than the delicate, refined and clear-cut impression of a cameo. We were interested to learn that a short time ago a working man told Mr. Good he would pay anything he could possibly afford to obtain a portrait of his child like a small cupid brooch in his window. He was struck with the solid and tangible nature of that form of representation; it was something he could carry about. But at present there is practically no inducement for people to obtain such things. If there were, there is no means of knowing it.

The cameo-cutter produces something that is of lasting beauty. His is an art which calls for all that is best in craftsmanship—truth, refinement, delicacy and knowledge of materials. Moreover, it is a form of artistic expression for which we have to-day a very great need.

The English people, also, should be the best fitted for the revival of this art. For, although most of the greatest cameo work in history was done by Italians, it was to England that they sold most of them. As Mr. Good observed to us, "The English had the cameo instinct." There is no reason, moreover, why England should not excel in the art. As we show later, with regard to watch-cocks, the English could excel when they liked; and, in addition to that, no race seems to be so sentimental as the English; both of which facts argue for the prosperity of the industry.

Unlike the ordinary curiosity shop, which is a review of all the arts and crafts that were ever extant, Mr. Good's premises show that, in spite of his extensive collection of all kinds of antique objects, he specialises in certain directions. In addition to the fact that he has one of the finest collections of cameos in the country, so that his address is rightly "Cameo Corner," he also appears to have made practically a corner in verge watch-cocks, French examples of which we illustrated in a recent issue. The comparatively recent arrival of these interesting objects into any degree of importance in the eyes of collectors is a very important development in the world of antiques. Why more has not been made of them before we do not understand, for their beauty and the decorative uses to which they can be turned should not be overlooked.

Here, at any rate, is one branch of artistry in which English workmen have far superseded their foreign competitors. This is no doubt largely due to the fact that old English watches being far better than any others, it was natural that every particular part of a watch should be equally superior. In these days, when business men never have time to look at their watches, and when cheap things are turned out by the million in factories, watch-cocks are no longer made.

PRESS EXTRACTS—*Continued.*

Watch-cocks were nothing more nor less than the evidence of the craftsman's delight in his work. He need not have cut them; the piercing fulfilled no working purpose. He did so out of sheer pleasure in making things beautiful. The spirit of true craftsmanship has disappeared from the modern trade; beautiful work is not wanted in this utilitarian age, and the workman, who never makes more than one part of an article, knows no pleasure in his work. Watch-cocks are the reminders of the days of craftsmanship; they are also proofs of what English workmen could do in the way of ingenious and delicate designing. They tell us of the days when buying a watch was an event—when a man met a friend in the street and proudly showed him his watch. Then did he open the case and show him the beautiful work on the watch-cock, after which they both went into a tavern to talk about it.

Mr. Good has literally thousands of these articles in his shop, box after box full of them being shown to us. "They have been overlooked all these generations," he said, "and I mean to make a fuss of them, and make them appreciated." He complained that people will pay any price for certain kinds of objects of no beauty and little more intrinsic value. There becomes a fashion for certain things which happen to be rather rare, and collectors therefore think they must have one. Watch-cocks, however, are becoming rare; and, although their metal worth is comparatively nil, their beauty and workmanship give them a value and a charm which is all their own. Added to this is their variety, for no two watch-cocks are quite the same. Mr. Good has made a study of them, and is able to tell customers the approximate date and origin of any specimens. At his premises may be seen the various uses to which these articles may be put. One of the most usual was, of course, rings—the watch-cock being slightly bent over to the shape of the finger. Pendants and necklaces are other simple forms, as are also shoe-buckles, by which means a lady has the interest of wearing on her feet pieces from four old English watches, each of them the work upon which, perhaps, four separate inventor-artist-craftsmen of a bygone age have expended their greatest care and artistic ingenuity.

The Queen, June 13th, 1914.

Wonderful Cameos at Edward Good's, 1, New Oxford Street, W.

Few people even yet realise what a wonderful collection of cameos are to be seen in the quaint old corner shop in New Oxford Street over which Edward Good, most enthusiastic of collectors, presides. Indeed, his collection must be well-nigh unique, for it is known amongst connoisseurs all over the world, so that he is informed when any small collection or any notable single specimen is to come into the market. Now under his roof is to be seen one of the finest cameos in existence, a "Venus at the Bath," which is a marvel of delicate beauty and grace. Many others, too, are its companions, including some wrought on shells in the manner which had only too short a vogue a couple of hundred years or so ago.

Side by side with his cameos Edward Good places his collection of watch-cocks, certainly by far the largest in the world. There is an extraordinary fascination in these pretty things, with their wondrous delicacy of tracery, their fairylike fashioning and, above all, their extraordinary variety, for amongst the many thousands collected in New Oxford Street no two are alike in design, the inspiration which directed their makers being apparently endless. It is noteworthy, too, that in the making of these watch-cocks the English craftsmen of past centuries were supreme, their work remaining to-day unequalled both for beauty and perfection throughout the world.

Having a practical as well as a collector's mind, Edward Good has turned these pretty and fascinating things to many practical purposes, and some charming *bijouterie* is the result. There are, for instance, the most original of verge rings made by mounting a single fine specimen, while again, the dearest of little pendants

PRESS EXTRACTS—*Continued.*

are provided, some of which are double, and give just sufficient space between them to hold a wee piece of medicated wool saturated with one's favourite perfume, which is distilled through the intricacies of the delicate tracery in the most delightful fashion. But, perhaps most useful of all, are the clasps made of two examples, which are as original and pretty as the heart of the most fastidious mortal could desire. These offer a valuable suggestion for bridesmaids' presents when but a small amount of money can be spent, which reminds one to mention that the price of the watch-cocks in their various guises, as well as of the unique cameos, immediately strikes one by its remarkable moderation.

The Jeweller and Metalworker, August 1st, 1914.

The History of Cameos.

FOR the history of cameos we must look a long way back into history. There can be no doubt that cameo-cutting reached its highest perfection in the time of the early Greeks, who, in their day, were the world's most perfect artists. The Romans, also, as well as being great colonisers, were great artists, and accordingly cameo-cutting received a considerable amount of attention at their hands. With the revival of the arts in the 16th century, cameo-cutting again came to the front, the subjects then produced being mainly taken from the old mythology.

At the 18th century a third revival in the fashion for cameos came about, and then the artists' work took sometimes the form of illustrations of some daily occurrences. At the beginning of the 19th century, some great works of art were produced in this direction, and shell-cameos became very popular. The Italian, French and English artists excelled in cameo-cutting, and moreover England, in the old days, was always looked upon as the natural market for this form of art; and, as a fact, cameos were cut in England in large quantities as recently as 1850. Of course, the greatest demand for cameos was in the Early Victorian and mid-Victorian periods, occasioned by the fact that Queen Victoria was a great lover of this form of jewellery; and, at that time, the fashions of Royalty exercised a great influence upon public taste and fashion. In those days also a collection of old family cameos conferred a sort of seal of respectability upon the owner. Now, however, we are witnessing the fourth revival of cameos; but the craze is more for the old examples rather than for the new. Recently we were chatting with Mr. Edward Good, at Cameo Corner, where are to be found some of the finest examples of the art of the cameo-cutter. Mr. Good tells us his ambition is to see the revival in this country of the cameo-cutting art, and we are bound to say there is a great possibility of this coming to pass. There can be no doubt whatever that the public would appreciate some indelible and lasting portrait of persons dear to them, carved in relief, in the form of a brooch, locket, pendant, or something of that sort, which is easily carried about. There is something tangible, solid and pleasing about a cameo. The art calls for all that is best in craftsmanship—truth, refinement, delicacy, and knowledge of materials; and, moreover, it is a form of artistic expression for which there is a great need. Now that machinery has reached such a high pitch of perfection, there is no reason why the cameo-cutters of the future should not accomplish the preparatory stages of the work by means of machinery—electrical or otherwise—leaving the finer details to be wrought by the hand of the artist. Mr. Good holds the opinion that the sculptors of to-day would soon become expert cameo-cutters after they had made themselves acquainted with the characteristics of the materials used.

Anyone interested in cameos would enjoy—and probably profit by—a visit to Mr. Good's premises at 1, New Oxford Street, W., where there is one of the most unique collections of cameos and other antiques to be found in this country.

PRESS EXTRACTS—*Continued.*

"The Queen," December 6th, 1914.

Jewellery and Nicknacks

AN ORIGINAL SUGGESTION FOR A GIFT.

ORIGINALITY adds immense attraction to a gift, and frequently doubles its financial value, so that a little thought in its obtaining is well worth while this year.

And here we are on safe ground with those exquisite cameos which are so much, and wisely, admired nowadays. Of these quite a unique collection is held by Edward Good at his appropriately named "Cameo Corner," 1, New Oxford Street, W.C., for he has for many years been recognised as one of the, if not the chief collector of cameos in the world. In his collection are some historic examples which are well-nigh priceless, and amongst those which he offers for sale are many examples whose history is well known amongst connoisseurs. It is amusing sometimes to see the word "unique" used in this connection, for, of course, *every* cameo is unique, being a distinct piece of work in itself, in design as well as in execution. Naturally when one realises this it becomes evident that examples vary very much in beauty of detail and craftsmanship, as well as in poetic inception, and it is in this way, as is the case of all purely artistic products, that the difference in value lies largely. The mention of value recalls one to practical considerations, for these cameos of Edward Good's are in many cases offered at extraordinarily low cost, and under all conditions are really good investments. Just now he has some charming specimens set as rings or pendants with a special view to Christmas gifts, and these, all, of course, genuine old cameos, range in price from 10s. to £10.

Another relic of the past of which Edward Good is a recognised authority is the cult of the old English watch bridges, or watch-cocks as they are sometimes called. In the old days of watches, in the making of which England in general and London in particular stood supreme in the world, the bridge played an important part. Here again we are up against things which in each individual case are unique, for no two watch bridges were ever made alike. The workmanship put into their delicate gilded traceries, very networks in many cases of lacy beauty, strikes one with wonder in these days of hurry and rapid production, as do the varied and in many cases quite beautiful designs introduced, in most cases playing no practical part, but only evidencing the pride and joy of the craftsman in his art. It is safe to say that Edward Good has an unrivalled collection of these interesting and pretty things. He is known everywhere as a very large purchaser, and has practically the rejection of any antique watch which comes into the market for the sake of these bridges.

And having possessed them, he shows wonderful ingenuity in using those which he does not want to keep merely as interesting or beautiful examples. So we find the prettiest of ornaments of all kinds made by skilful mounting of them, amongst others, inspiration and mystery rings, with other modern reproductions of mediæval fancies. And these range only in price from 6s. 6d. to 21s., so the chance in these hard times of securing a really uncommon and quite charming little gift is certainly found at Cameo Corner. And it may be added that for the benefit of those who live out of London, Edward Good will send selections to choose from, so that no bar to purchase exists.

